

File Copy #11
CATALOGUE OF



PORTRAIT ENGRAVINGS

OF THE
XVII CENTURY

WIDELY KNOWN AS THE
JUNIUS S. MORGAN COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON FRIDAY, FEBRUARY 18th, 1916

BY ORDER OF THE OWNER MR. R. EDERHEIMER

UNDER THE MANAGEMENT OF
THE AMERICAN ART ASSOCIATION
AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK CITY





THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET
BEGINNING SATURDAY, FEBRUARY 12TH, 1916
AND CONTINUING UNTIL THE TIME OF SALE

PORTRAITS BY NANTEUIL AND OTHER
MASTER ENGRAVERS
OF THE
XVII CENTURY
WIDELY KNOWN AS THE
JUNIUS S. MORGAN COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THEIR OWNER MR. R. EDERHEIMER
ON FRIDAY, FEBRUARY 18, 1916
AT THE HOUR OF 8:30 IN THE EVENING
AT THE AMERICAN ART GALLERIES



ROBERT NANTEUIL
 Frederick Maurice, Duc de Bouillon
 (See No. 88)

ILLUSTRATED CATALOGUE OF
PORTRAITS BY THE MASTER ENGRAVERS
OF THE SEVENTEENTH CENTURY

THE PROPERTY OF R. EDERHEIMER
AND WIDELY KNOWN AS THE
JUNIUS S. MORGAN COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON FRIDAY, FEBRUARY 18, 1916

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

INTRODUCTORY NOTE BY MR. EDERHEIMER

The collection of 185 prints in this catalogue was purchased by me from Mr. Junius S. Morgan in November, 1915. It is intact as when purchased, no print having been taken therefrom or added thereto.

It was my original intention to dispose of this collection en bloc, as I felt reluctant to have separated its wonderfully complete and illustrative material. Importunities from representatives of museums and private collectors were made to me, however, to permit one or two, or half a dozen items to be bought from the collection and it seeming to me best to give to all an equal opportunity of acquiring that which they desired, I have taken the step of consigning this collection for sale at public auction.

My property is to be in no wise guarded but is being offered by me for sale under the invariable terms and conditions of the American Art Association, which are that there shall be no protection of any kind or character, that no item shall have any reserve or up-set price placed thereon, and that in the fair competition of a public sale the highest bidder for any item be the purchaser thereof.

In preparing the descriptions for the catalogue it has been hard for me to check the enthusiasm of an owner in not declaring practically every print "brilliant," for there are few, indeed, which do not deserve such characterization. I have, however, in almost every instance, refrained from superlatives, only using them where the prints were of such unusual beauty as to make their use imperative. As mentioned in the descriptions, many of the prints are "with full margins," some of which, however, have been *slightly* cut down and a few to a *considerable* extent. Nevertheless, an examination of these will show that their value is not in the margin, as is sometimes the case, but in the exceptional character and condition of the prints themselves.

The collection is of such extraordinarily high quality that one must commend the discriminating judgment of the collector who formed it. In it are many items of unusual rarity missing in the greatest of collections,

and in some instances never before seen by many of the experts whose pleasure it has been to inspect these prints. The Le Blond, the Daret, the Kaunitz by Edelinck, a number of Nanteuils, especially that of Cardinal de Retz; the Bouillon, Clermont-Tonnerre, Marie Jeanne de Savoie and the Pierre Seguiet, are of utmost rarity, as are also the portrait of Opstal by an unknown engraver and belonging to the famous series, the Iconographie of Van Dyck and a beautiful Vouillemont plate here reproduced.

A great number of the other items are conspicuous for their extraordinary brilliancy. Among these almost all of the Morins; the Bouma by Visscher; of the Nanteuils, the Seguiet de St. Brisson, the Meilleraye, Michel Le Tellier, Turenne and others.

Many of the less known engravers are represented by prints which excite our great admiration. Never before have I seen an example by Kilian which was as beautiful as the one here shown. The two plates by Pontius, the Swanenburch, the Van de Veldes and Matham are interesting and are illustrative examples by high class engravers, but little appreciated as yet in this country.

The strongest representation is naturally of the French School. Here we find beside the leaders, Mellan, Morin, Nanteuil, Masson, Edelinck and the Drevets, rare works by Boulanger, Duchange, Duflos, Langlois, Lenfant, Lochon, Lombart, Natalis, Pitau, Plate-Montagne, Poilly, Regnesson, Roulet, Van Schuppen, Simon, Trouvain and Vouillemont.

There are a few examples other than those of the seventeenth century, and amongst these is an unusual portrait by George Pencz of the middle of the sixteenth century and some prints of the early eighteenth century.

The collection also contains a highly interesting number of early mezzotints, all strong, rich impressions, many of which are by the Vailants, Leonart, Schenk, Gole, John Smith and others.

RICHARD EDERHEIMER.

New York City,

January 22nd, 1916.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
UNRESTRICTED PUBLIC SALE BY ORDER OF THE OWNER
FRIDAY EVENING, FEBRUARY 18th, AT 8:30 O'CLOCK

JEAN AUDRAN

Engraver. Third son of Germain Audran. Born, Lyon, April 28, 1667; died, Paris, June 17, 1766. Pupil of his uncle, Gerard Audran.

AUDRAN, JEAN

1. PIERRE CLEMENT DAFFINCOURT, INGÉNIEUR DU ROY. Line-engraving.

Le Blanc, I. No. 354.

Painted by Hyacinthe Rigaud, 1693. Engraved, 1706.
Third state.

8.

SAMUEL BERNARD

Miniature painter, etcher and engraver. Born, Paris, November 8, 1615 (?); died, June 24, 1687. Pupil of Simon Vouet and Louis du Guerrier. In his engraved work he leans strongly towards Morin. His plates are carefully etched, often in several cross hatchings, the flesh parts in dotted manner.

BERNARD, SAMUEL

2. LOUIS DU GARNIER, MINIATURE PAINTER. Engraving.

Robert Dumesnil, VI., p. 243. No. 1.

Strongly suggestive of Morin. Second state. VERY RARE.

5.

ABRAHAM BLOOTELING

Draughtsman, line-engraver and mezzotinter. Born, Amsterdam, 1634; died, after 1685. Pupil of Cornelius van Dalen.

BLOOTELING, ABRAHAM

3. GOVAERT FLINCK, THE PAINTER. Line-engraving.

Le Blanc, I. No. 124.

After Gr. Zyll. SUPERB IMPRESSION WITH MARGINS.

17.

Sale Friday Evening, February 18th

JEAN BOULANGER

Baptized at Troyes, January 24, 1608; died, Paris, at an old age. With his contemporary, Morin, he introduced the dotted manner in portrait engraving. Le Blanc catalogues 111 items of his; De Breban, 125.

BOULANGER, JEAN

4. PAUL BEURRIER, CURÉ. Line-engraving.

8. Le Blanc, I. No. 66.
After J. Le Febvre. The only state.

BOULANGER, JEAN

5. DANIEL DE COSNAC, BISHOP. Line-engraving.

13. Le Blanc, I. No. 78.
After Le Febvre. Engraved, 1666. The only state.

BOULANGER, JEAN

6. ETIENNE MOREAU, BISHOP. Line-engraving.

10. Le Blanc, I. No. 93.
After C. Bernard. The only state.

FREDERICK BOUTTATS, THE YOUNGER

Portrait engraver and illustrator. Born, Antwerp, about 1630; died, 1676. Member of a large family of engravers and artists.

BOUTTATS, FREDERICK, THE YOUNGER

7. ANNA FRANCISCA DE BRUYNS, WIFE OF ISAAC BULLART. Line-engraving.

6. Le Blanc, I. No. 6.
Engraved, 1648, after her self-portrait. The only state.
VERY RARE.

FRANÇOIS CHEREAU

Engraver. Born, Blois, March 20, 1688; died, Paris, April 15, 1729. Pupil of Gerard Audran. His principal works are portraits.

CHEREAU, FRANÇOIS

8. LOUIS DE BOULLOGNE, THE PAINTER. Line-engraving.

13. Le Blanc, II. No. 21.
After himself. Reception work for the Académie, 1718.
First state, before the title,—*Chevalier de l'Ordre de Saint Michel*. BEAUTIFUL PLATE, WITH MARGIN.

Sale Friday Evening, February 18th

RICHARD COLLIN

Engraver. Born, Luxembourg, 1626. Pupil of Joachim von Sandrart. Lived at Antwerp and Brussels and held the title,—*Court-engraver to the King of Spain*.

COLLIN, RICHARD

9. BARTOLOMÉ ESTEBAN MURILLO, THE PAINTER. Line-engraving.

Le Blanc, II. No. 92.

After himself. Engraved, 1682. RARE, WITH MARGINS.

15.

PIERRE DARET (DE CAZENEUVE)

Painter, engraver, and author. Born, Paris, 1604; died, Chateau La Lucque near Dax, March 29, 1678. Member of the Académie in 1663.

DARET, PIERRE (DE CAZENEUVE)

10. CHARLES D'AUBESPINE, KEEPER OF THE SEALS OF FRANCE, 1580-1653. Line-engraving.

Didot Catalogue, No. 311.

Engraved, 1645. OF GREATEST RARITY.

85.

(See Reproduction)

DARET, PIERRE (DE CAZENEUVE)

11. FRANÇOIS DE BEAUVILLIER, COUNT DE ST. AIGNAN. Line-engraving.

Not in Le Blanc and Didot. Engraved, 1645. EXQUISITE
LITTLE PLATE IN AN IMPRESSION OF GREAT BRILLIANCY.
VERY RARE.

12.

JEAN DAULLÉ

Engraver. Born, Abbeville, May 18, 1703; died, Paris, April 23, 1763. Pupil of R. Hecquet.

DAULLÉ, JEAN

12. LOUIS XV., KING OF FRANCE. Line-engraving.

Not in Delignières.

Dated, 1738. Duplicate of the Dresden Cabinet. VERY
RARE, WITH MARGIN.

20.

Sale Friday Evening, February 18th

WILLEM JACOBSZ DELFF

Engraver. Born, Delft, September 15, 1580; died there April 11, 1638. He engraved chiefly the paintings by his father-in-law, Michael van Miereveldt.

DELFF, WILLEM JACOBSZ

13. HENDRICK MATHAEUS, BARON DE THURN. Line-engraving.
Franken, 88.

85.

After M. J. Miereveldt. Engraved, 1625. IMPRESSION
OF SUPREME BRILLIANCY.

(See Reproduction)

DELFF, WILLEM JACOBSZ

14. FLORENTIUS OF CULENBURGH, COUNT OF PALLANDT. Line-en-
graving.
Franken, 69.

40.

After Miereveldt. Engraved, 1627. WITH MARGINS.

PIERRE DREVET

Engraver. Born, Loire (Rhône), July 20, 1663; died, Paris, August 9, 1738. Father of Pierre Imbert Drevet. At first, pupil of Germain Audran at Lyon; afterwards, of the latter's more famous brother, Gerard Audran at Paris.

DREVET, PIERRE

15. ROBERT DE COTTE, ARCHITECT, 1657-1735. Line-engraving.
Didot Catalogue, No. 34.

75.

After Hyacinthe Rigaud. Third state. Reception work
for the Académie.

(See Reproduction)

DREVET, PIERRE

16. PIERRE PAILLLOT, HISTORIAN, 1608-1698. Line-engraving.
Didot Catalogue, No. 103.

75.

After G. Revel. Engraved, 1698. Second state, with the
age, 89, instead of 88, but before the verse.

Sale Friday Evening, February 18th

DREVET, PIERRE

17. JEAN POLINIER, ABBÉ DE STE. GENEVIEVE, 1646-1727. Line-engraving.
Didot Catalogue, No. 106.
After J. P. Lesclapart. The only state.

PIERRE-IMBERT DREVET

Son and pupil of the preceding. Born, Paris, June 22, 1697; died, April 27, 1789.

DREVET, PIERRE-IMBERT

18. LOUIS DE LA VERGNE DE TRESSAN, ADORING THE VIRGIN. Line-engraving.
Didot Catalogue, No. 31.
After Vanloo. The master's first plate. A SUPERB IMPRESSION.

GASPARD DUCHANGE

Engraver and publisher at Paris. Born, April, 1662; died, January 6, 1757. Pupil of Jean Audran and one of the most important engravers of his time.

DUCHANGE, GASPARD

19. CHARLES DE LA FOSSE, PAINTER. Line-engraving.
Le Blanc, II. No. 39.
After Hyacinthe Rigaud. Reception work for the Académie, 1707.

CLAUDE DUFLOS

Engraver. Born, Coucy-le-Chateau, 1665; died, Paris, September 18, 1727. Pupil of Pierre Giffard and François de Poilly.

DUFLOS, CLAUDE

20. JEAN FRANÇOIS PAUL DE GONDY, ARCHBISHOP OF PARIS. Line-engraving.
Le Blanc, II. No. 147.
After A. Bezey.

Sale Friday Evening, February 18th

GÉRARD EDELINCK

Famous engraver. Born, Antwerp, October 20, 1640; died, Paris, April 2, 1707. Pupil of C. Galle, the Younger, and later of François Poilly at Paris. Although Edelinck was born in Antwerp, he became French by adoption, and perfected himself in Paris where he engraved almost all his plates and where he became a member of the Académie Royale. Charles Sumner says of him:—"Younger than Nanteuil by ten years, Gérard Edelinck excelled him in genuine mastery . . . Longhi says that he is the engraver whose works deserve the first place among exemplars, and attributes to him in the highest degree,—design, chiaroscuro, aerial perspective, local tints, softness, lightness, variety,—in short, everything which can enter into the most exact representation of the true and beautiful without the air of color . . . According to the Italian teacher, he remains, 'the prince of engraving.' Another critic calls him 'king'!"

EDELINCK, GÉRARD

21. PIERRE DE CARAVY, GARDE DE LA BIBLIOTHÈQUE DU ROY. Line-engraving.

Robert Dumesnil, VII. No. 163.

50. After Tételin. Engraved, 1675. The only state. MAGNIFICENT IMPRESSION WITH MARGINS.

EDELINCK, GÉRARD

22. PHILIPPE DE CHAMPAIGNE, THE PAINTER. Line-engraving.

Robert Dumesnil, VII. No. 164.

160. After himself. Engraved, 1676. Capital plate, and BRILLIANT IMPRESSION OF THE FIRST STATE, WITH MARGINS.

(See Reproduction)

EDELINCK, GÉRARD

23. REMY DU LAURY, PRÉVOT DE L'ÉGLISE DE ST. PIERRE DE LILLE. Line-engraving.

Robert Dumesnil, VII. No. 188.

21. After J. van Oost. Engraved, 1677. The only state.

EDELINCK, GÉRARD

24. GÉDÉON BERBIER DU METZ, PRÉSIDENT DE LA CHAMBRE DES COMPTES DE PARIS. Line-engraving.

Robert Dumesnil, VII. No. 190.

7.50 After Hyacinthe Rigaud. Third state.



PIERRE DREVET
 Robert de Cotte, Architect
 (See No. 15)

Sale Friday Evening, February 18th

EDELINCK, GÉRARD

25. PHILIPPE EVRARD, AVOCAT AU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil, VII. No. 198.

22.50 After Tortebat. BRILLIANT IMPRESSION OF THE SECOND STATE, before the address of Bligny.

EDELINCK, GÉRARD

26. DOMINIQUE COUNT KAUNITZ. Line-engraving.

Robert Dumesnil, VII. No. 228.

17.50 Bust in oval medallion on a peculiarly-dotted ground. UNUSUAL ENGRAVING OF GREAT RARITY.

EDELINCK, GÉRARD

27. CHARLES MAURICE LE TELLIER, ARCHBISHOP OF RHEIMS. Line-engraving.

Robert Dumesnil, VII. No. 245.

17.50 After Mignard. Engraved, 1692. BRILLIANT IMPRESSION OF THE SECOND STATE. This print, representing the same personage portrayed by Nanteuil twenty-nine years previously, interestingly illustrates the change of style as well as the appearance of the subject. (See No. 115 of this catalogue.)

EDELINCK, GÉRARD

28. LOUIS XIV., KING OF FRANCE. Line-engraving.

Robert Dumesnil, VII. No. 252.

18.50 Small oval with bust portrait surrounded by rich allegorical composition designed by Demarest and engraved by Loisel. On the border of the oval is placed,—Edelinck sculpsit effigies. BRILLIANT IMPRESSION OF THE FIRST STATE, before the tablets and inscriptions.

EDELINCK, GÉRARD

29. FRANÇOIS MANSART, ARCHITECT DU ROY. Line-engraving.

Robert Dumesnil, VII. No. 266.

13. After Namur. The only state.

Sale Friday Evening, February 18th

EDELINCK, GÉRARD

61. 30. JULES HARDOUIN MANSART, SURINTENDANT DES BATIMENTS DU
Roy. (Nephew of the preceding.) Line-engraving.
Robert Dumesnil, VII. No. 268.
After Hyacinthe Rigaud. LARGE AND DECORATIVE PLATE
IN SUPERB IMPRESSION OF THE THIRD STATE, WITH MARGINS.

EDELINCK, GÉRARD

10. 31. PIERRE DE MARCA, ARCHBISHOP OF PARIS. Line-engraving.
Robert Dumesnil, VII. No. 269. The only state.

EDELINCK, GÉRARD

- 14.50 32. JEANNE D'AUTRICHE, GRANDE DUCHESSE DE TOSCANE. Line-
engraving.
Robert Dumesnil, VII. No. 143.
After the painting by Rubens and designed by J. M. Nat-
tier. FINE IMPRESSION OF THE SECOND STATE, before the
number, with margin. RARE.

EDELINCK, GÉRARD

15. 33. FRANÇOIS DE MEDICI, GRAND DUC DE TOSCANE.
Robert Dumesnil, VII. No. 271.
After Rubens and Nattier. Companion piece to the pre-
ceding, and the same quality of impression.

EDELINCK, GÉRARD

- 47.50 34. ISRAEL SILVESTRE, DESSINATEUR DU CABINET DU ROI ET GRA-
veur à l'eau-forte. Line-engraving.
Robert Dumesnil, VII. No. 319.
After Le Brun. BRILLIANT IMPRESSION OF THE FINISHED
STATE, WITH THE PARIS VIEW BELOW THE BORDER OF POR-
TRAIT ENGRAVED BY SILVESTRE HIMSELF. WIDE MARGINS.



GÉRARD EDELINCK
Philippe de Champaigne
(See No. 22)

Sale Friday Evening, February 18th

JEREMIAS FALCK

Engraver. Born, Danzig, 1609 or 1610; died there, February, 1677. At first, he was probably a pupil of Hondius, who worked in Danzig. In 1639, Falck came to Paris where he studied under Cornelis Bloemart and Abraham Bosse; later he worked in Stockholm, Copenhagen, Amsterdam and Hamburg.

FALCK, JEREMIAS

35. DANIEL DILGERUS. Line-engraving.
Andresen, I. No. 29.

After S. Waegener. Engraved, 1648. Capital plate, in IMPRESSION OF GREATEST BRILLIANCY, WITH MARGIN. Edelink also engraved this portrait in 1683.

(See Reproduction)

JEAN FROSNE

Worked in Paris between 1630 and 1673.

FROSNE, JEAN

36. FRANÇOIS DE NESMOND. Line-engraving.
Not in Didot and Le Blanc.
After Ferdinand, dated 1638. VERY RARE.

LEONARD GAULTIER (GALTER)

Engraver. Born, Mainz, 1561, settled later in Paris where he appears to have studied under Etienne de Laune, and where all trace of him was lost in 1630.

GAULTIER (GALTER), LEONARD

37. ALEXANDRE BOUCHART, VICOMTE DE BLOSSEVILLE. Line-engraving.
Andresen, I. No. 13.
After Dumonstier. Engraved, 1613. BRILLIANT IMPRESSIONS WITH MARGINS. RARE.

Sale Friday Evening, February 18th

JACOB GOLE

Engraver in mezzotinto. Born, Amsterdam, 1660; died there, 1737.

GOLE, JACOB

38. BALTHASAR BECKER. Early mezzotint.

Wessely, 44.

17.

VERY STRONG IMPRESSION OF THE FIRST STATE before the address of Opoeteren.

GOLE, JACOB

39. CHARLES, FIFTH DUKE OF LORRAINE. Mezzotint.

Wessely, 54.

25.

After W. Wissing. The only state. VERY BRILLIANT IMPRESSION.

GOLE, JACOB

40. FREDERICK WILLIAM OF BRANDENBURG. "THE GREAT ELECTOR." Mezzotint.

Wessely, 63.

17.50

Capital plate in IMPRESSION OF THE GREATEST BEAUTY OF THE FIRST STATE, with the initials of Gole instead of the full name.

(See Reproduction)

GOLE, JACOB

41. OTTO WILHELM, COUNT KOENIGSMARCK. Mezzotint.

Wessely, 77.

The only state. BEAUTIFUL EARLY IMPRESSION.

11.

WENZEL HOLLAR

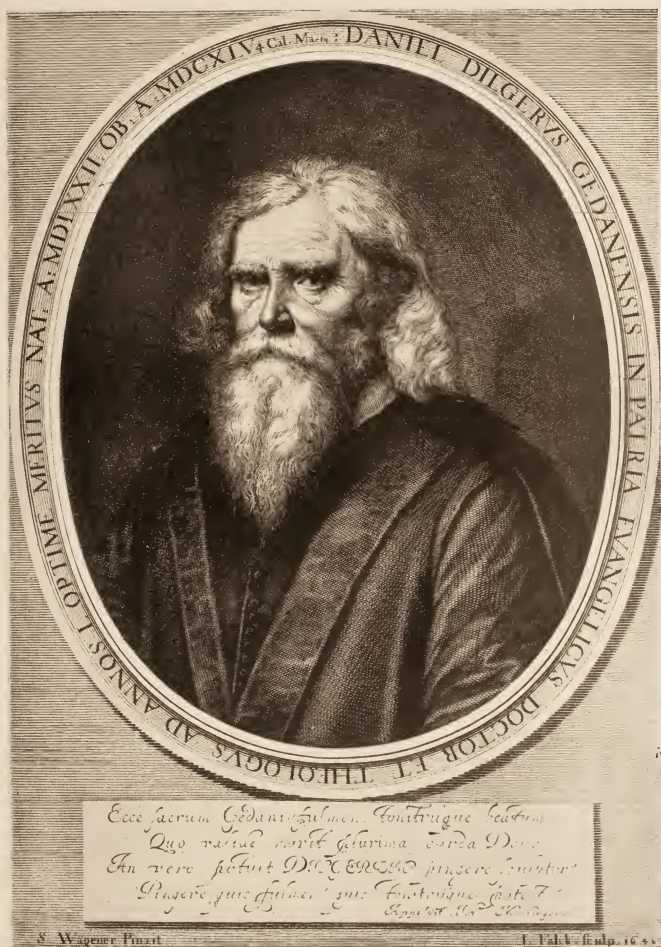
Draughtsman and etcher. Born, Prague, July 13, 1607; died, London, May 28, 1677. Left Prague in 1627, studied in Frankfort under M. Merian, worked in Strasbourg from 1629-1633, in Cologne until 1636, thence to London whence he fled in 1644 to Antwerp. In 1652 he returned to England.

HOLLAR, WENZEL

42. DÜRER'S FATHER. Etching.

After Dürer's painting in the Uffizii, Florence. Fair impression. Parthey, 1389.

18.



JEREMIAS FALCK

Daniel Dilgerus

(See No. 35)

Sale Friday Evening, February 18th

HOLLAR, WENZEL

43. JACOBUS VAN ES. Etching.
Parthey, 1399.
After Meyssens. Fair impression.

6.

WILLEM HONDIUS

Son of Hendrick Hondius, the Younger. Born at the Hague, 1600, settled in Danzig in 1640 and where he was living in 1652, after which date all trace of him seems to have been lost.

HONDIUS, WILLEM

44. GERHARD, COUNT DOENHOFF, ADMINISTRATOR OF MARIENBURG.
Line-engraving.
From life. Engraved, 1643. The landscape shows Marienburg Castle. DELICATE BRILLIANT IMPRESSION.

15.

PIETER DE JODE

Born, Antwerp, 1606; working in Brussels in 1667. Pupil of his father, Pieter de Jode, the Elder, 1570-1634.

JODE, PIETER DE

45. THOMAS RICEARDI (RICCIARDI). Line-engraving.
Le Blanc, II. No. 119.
After Simon Vouet. Engraved, 1631. The only state.

9.

LUCAS KILIAN

Engraver. Born, Augsburg, 1579; died there, 1637. Pupil of his step-father, D. Custos. Member of a large and important family of engravers.

KILIAN, LUCAS

46. CHRISTOPHER VON DER LIPPEN, CHANCELLOR AND AMBASSADOR
OF DENMARK. Line-engraving.
Engraved, 1632. IMPRESSION OF SUPREME BRILLIANCY.

20.

JEAN LANGLOIS

Born, Paris, 1649; worked in Rome for several years.

LANGLOIS, JEAN

47. JEAN PETRE, SECRETAIRE ORD. DE LA CHAMBRE DU ROY.
Le Blanc, II. No. 33.
After Nanteuil. Second state, before the letter, but with the name of Nanteuil.

10.

Sale Friday Evening, February 18th

NICOLAS DE LARMESSIN

Born, Paris, 1683; died, 1755. Pupil of his father.

LARMESSIN, NICOLAS DE

48. CLAUDE HALLÉ, THE PAINTER. Line-engraving.
Le Blanc, II. No. 65.

17.50 After Le Gros. The only state. Reception work for
the Académie, 1730. Wide margin.

JEHAN LE BLOND

Publisher and engraver. Second part of the Seventeenth century.

LE BLOND, JEHAN

49. CATHERINE DE BOULAINVILLIERS DE COURTENAI, DAME DE VIE,
died 1511.

Firmin Didot, Catalogue No. 1162 (Très rare).

42.50 Didot thinks that Le Blond was more likely the publisher
only of this plate, and not the engraver. OF THE GREAT-
EST RARITY.

JEAN LENFANT (L'ENFANT)

Painter and engraver. Born, Abbeville, 1615; died, Paris, 1674. Pupil
of Claude Mellan.

LENFANT, JEAN

50. PIERRE DE BONZY, CARDINAL. Line-engraving.

9. Didot Catalogue, No. 1190.
After J. Dieu. Engraved, 1661.

LENFANT, JEAN

51. PIERRE DE CAMBOUT, CARDINAL DE COISLIN. Line-engraving.

6. Didot Catalogue, No. 1191. Le Blanc, II. No. 20.
After Nanteuil. Engraved, 1661. With margin.

LENFANT, JEAN

52. GUILLAUME DE NESMOND. Line-engraving.

27.50 Didot Catalogue, No. 1203.
Engraved from life, 1664.



*Frederik' Wilhelm by de Gratie Gods
Keurvorst van Brandenburg
op A. Schüssler's Dispositio et Pinxit*

JACOB GOLE

Frederick William, "The Great Elector"

(See No. 40)

Sale Friday Evening, February 18th

LENFANT, JEAN

53. GUIDO DE SÈVE DE ROCHECHOUART. Line-engraving.
Not in Didot and Le Blanc.
After J. Dieu. Engraved, 1663.

7.50

JOHANN FRIEDRICH LEONART

Etcher, engraver and mezzotinter. Born, Dunkerque, 1633; died, Berlin, 1680. Worked in Brussels until 1660, then in Nüremberg.

LEONART, JOHANN FRIEDRICH

54. ALPHONSE DE BERGHES, ARCHBISHOP OF MALINES. Mezzotint.
Le Blanc, II. No. 3.
After Du Chastel. One of the earliest mezzotints.

6

RENÉ LOCHON

Engraver at Paris. Born, Poissy, 1640. Pupil of J. B. Corneille.

LOCHON, RENÉ

55. BALTHASAR PHELYPEAUX DE LA VRILLIÈRE, ABBÉ. Line-engraving.
Le Blanc, II. No. 26.
From life. Engraved, 1667. The only state.

8.

PIERRE LOMBART

Engraver. Born, Paris, 1613; died there, 1682. Pupil of Simon Vouet. He worked also in London.

LOMBART, PIERRE

56. GABRIEL CHASSEBRAS DE LA GRAND 'MAISON. Line-engraving.
Didot Catalogue, No. 1390. Le Blanc, II. No. 23.
SUPERB IMPRESSION WITH WIDE MARGIN. On the reverse the signature,—*Pierre Mariette*, 1674.

15.

LOMBART, PIERRE

57. PIERRE DE MAISSAT. Line-engraving.
Didot Catalogue, No. 1398.
After C. Le Febure. Engraved, 1666. VERY BRILLIANT IMPRESSION.

18.

Sale Friday Evening, February 18th

LOMBART, PIERRE

58. PAUL PETEAU, 1568-1614. Line-engraving.
9. Didot Catalogue, No. 1400.
After J. Questel. With margin.

LOMBART, PIERRE

59. AUGUSTIN DE SERVIEN, ABBÉ DE ST. JOUIN. Line-engraving
30. Didot Catalogue, No. 1405.
After F. Delamarc Richart. Engraved, 1666.

ANTOINE MASSON

Eminent portrait engraver. Born, Louvry, near Orleans, 1636; died, Paris, 1700.

MASSON, ANTOINE

60. EMANUEL THEODOSIUS DE LA TOUR D'AUVERGNE, DUC D'AL-
BRET. Line-engraving.
45. Robert Dumesnil, II. No. 14.
After Mignard. Engraved, 1665. BRILLIANT IMPRES-
SION OF THE SECOND STATE.

MASSON, ANTOINE

61. OLIVIER LE FEVRE D'ORMESSON, CONSEILLER AU PARLEMENT
DE PARIS. Line-engraving.
47.50 Robert Dumesnil, II. No. 58. (Belle pièce).
From life. Engraved, 1665. BEAUTIFUL IMPRESSION OF
THE SECOND STATE, WITH MARGIN.

JACOB MATHAM

Born, Haarlem, October 15, 1571; died there, January 20, 1631. Pupil of his step-father, Hendrick Goltzius.

MATHAM, JACOB

62. FRANÇOIS JUNIUS, PROFESSOR OF THEOLOGY AT LEYDEN. Line-
engraving.
10. Bartsch, III. No. 29.
Engraved, 1598. BRILLIANT IMPRESSION, WITH MARGINS.

Sale Friday Evening, February 18th

THEODORE MATHAM

Engraver. Born, Haarlem, 1589; died at The Hague, 1660. Pupil of his father, Jacob Matham and Cornelis Bloemaert.

MATHAM, THEODORE

63. JOHANNES BANNING WUYTERS, MINISTER AT AMSTERDAM. Engraving.

Not in Andresen and Le Blanc.

Apparently a Proof Impression, the tablet left white.

MATHAM, THEODORE

64. STEPHANUS GRACHTIUS, MINISTER AT AMSTERDAM. Engraving.

Andresen, I. No. 5. Le Blanc, II. No. 28.

After J. Spilberger. LARGE PLATE.

MATHAM, THEODORE

65. LEONARDUS MARIUS VAN DER GOES. Engraving.

Andresen, I. No. 10. Le Blanc, II. No. 29.

After N. Moyaert.

MATHAM, THEODORE

66. WOLFERT, COUNT OF BREDERODE. Engraving.

Duplessis, 6518.

Unfinished proof showing needle test-marks.

CLAUDE MELLAN

Painter and engraver. Born, Abbeville, May, 1598; died, Paris, September 9, 1688. Pupil of Villamena in Rome.

MELLAN, CLAUDE

67. THE YOUNG CHRIST. Line-engraving.

Montaiglon, 18.

FINE IMPRESSION WITH FULL MARGINS. (See Reproduction in the *Print Collector's Quarterly*, Volume V. page 292.)

MELLAN, CLAUDE

68. THE MADONNA. Line-engraving.

Montaiglon, 17.

Companion piece to the preceding, in the same condition.

Sale Friday Evening, February 18th

MELLAN, CLAUDE

69. THE SUDARIUM OF ST. VERONICA. Line-engraving.

Montaiglon, 25.

45.
Engraved, 1649. BEAUTIFUL, WARM, EARLY IMPRESSION.
The famous "tour de force" in one spiral line. (See
the *Print Collector's Quarterly*, Volume V., page 288.)

MELLAN, CLAUDE

70. LOUISE MARIE DE GONZAGUE, QUEEN OF POLAND. Line-en-
graving.

33.
Montaiglon, 252.

(Reproduced in the *Print Collector's Quarterly* as above.)

MELLAN, CLAUDE

71. CLAUDE DE MAROLLES, FATHER OF THE ABBÉ. Line-engraving.
Montaiglon, 209.

15.
BEAUTIFUL IMPRESSION, WITH MARGIN.

JEAN MORIN

Born, Paris, about 1590; died there, 1650. Began his career as a painter, but later took to engraving. He studied first under Philippe de Champaigne, after whom many of his plates are engraved. His work is done in a mixed manner, partly etching, partly burin, using the dotted method for the flesh.

MORIN, JEAN

72. GUIDO, CARDINAL BENTIVOGLIO. Engraving.

Robert Dumesnil, II. No. 43. (Belle pièce.)

190.
After Van Dyck. MAGNIFICENT IMPRESSION OF ONE OF
THE MOST FAMOUS OF ALL ENGRAVED PORTRAITS.

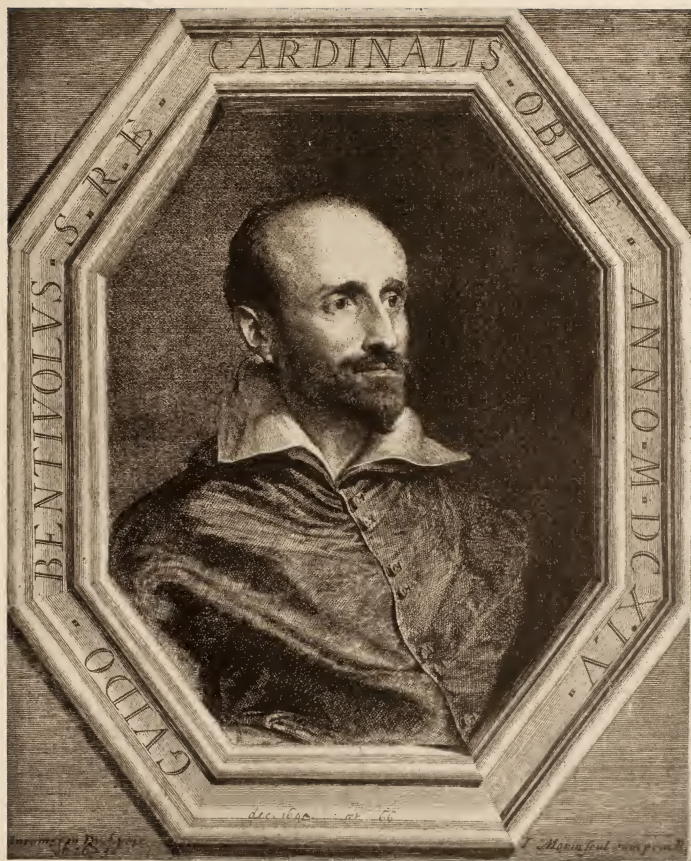
(See *Reproduction*)

MORIN, JEAN

73. CORNEILLE JANSENIUS, BISHOP OF YPRES. Engraving.

Robert Dumesnil, II. No. 61.

40.
SUPERB IMPRESSION OF THE FIRST STATE, before the ad-
dress of Basset was added.



JEAN MORIN
Guido, Cardinal Bentivoglio
(See No. 72)

Sale Friday Evening, February 13th

MORIN, JEAN

- 17.50 74. JACQUES LE MERCIER, ARCHITECT. Engraving.
Robert Dumesnil, II. No. 69.
After Philippe de Champaigne. The only state.

MORIN, JEAN

30. 75. PHILIP II., OF SPAIN. Engraving.
Robert Dumesnil, II. No. 71. (Belle pièce.)
After Titian. The only state.

MORIN, JEAN

- 32.50 76. OMER TALON, AVOCAT GÉNÉRAL AU PARLEMENT DE PARIS. Engraving.
Robert Dumesnil, II. No. 74.
After Philippe de Champaigne. SUPERB IMPRESSION OF THE SECOND STATE.

MORIN, JEAN

- 37.50 77. AUGUSTIN DE THOU, "PREMIER DU NOM." Engraving.
Robert Dumesnil, II. No. 77. (Belle pièce.)
SUPERB IMPRESSION OF THE ONLY STATE.

MORIN, JEAN

35. 78. CHRISTOPHE DE THOU. Engraving.
Robert Dumesnil, II. No. 78.
SUPERB IMPRESSION OF THE ONLY STATE, WITH FULL MARGINS.

MORIN, JEAN

35. 79. JACQUES AUGUSTE DE THOU, PRÉSIDENT DES ENQUETES DU PARLEMENT DE PARIS. Engraving.
Robert Dumesnil, II. No. 79.
After Ferdinand. SUPERB IMPRESSION OF THE ONLY STATE, WITH FULL MARGINS.

MORIN, JEAN

30. 80. ANTOINE VITRÉ, PRINTER AT PARIS. Engraving.
Robert Dumesnil, II. No. 88.
After Philippe de Champaigne. CAPITAL IMPRESSION OF THE ONLY STATE.

Sale Friday Evening, February 18th

ROBERT NANTEUIL

Born, Rheims, 1680; died, 1678. His first instruction was given him by Nicolas Regnesson of that city. In 1647, about the age of seventeen, Nanteuil married his tutor's sister, and the following year saw him in Paris, at which period his work exhibited powerfully the influence of both Jean Morin and Claude Mellan. Soon, however, Nanteuil formed his own distinct style, to which there never has been found a superior in the art of portrait painting.

NANTEUIL, ROBERT

81. CHRIST WITH THE CROWN OF THORNS. Line-engraving.

Robert Dumesnil, IV. No. 4.

12.50 Impression of the second state, before the retouches dated 1653.

NANTEUIL, ROBERT

82. JACQUES AMELOT, PREMIER PRÉSIDENT DE LA COUR DES AIDES.

Line-engraving.

Robert Dumesnil, IV. No. 19.

30. SUPERB IMPRESSION OF THE FIRST STATE OF THREE, WITH MARGINS. RARE.

NANTEUIL, ROBERT

83. ANNE D'AUTRICHE, QUEEN OF FRANCE. Line-engraving.

Robert Dumesnil, IV. No. 22.

✓0. After Mignard. Engraved, 1660. Second state of five. OF THE GREATEST RARITY.

NANTEUIL, ROBERT

84. LOUIS DE BAILLEUL, PRÉSIDENT À MORTIER AU PARLEMENT DE

PARIS. Line-engraving.

Robert Dumesnil, IV. No. 27.

30. From life. Engraved, 1658. Second state of four, before the date was changed to 1661. RARE.

NANTEUIL, ROBERT

85. ANTOINE BARRILLON DE MORANGIS, CONSEILLER D'ÉTAT. Line-engraving.

Robert Dumesnil, IV. No. 31.

32.50 From life. The only state. Engraved, 1661.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

86. FRANÇOIS DE VENDOME, DUC DE BEAUFORT. Line-engraving.
Robert Dumesnil, IV. No. 33.
First state, before the address of Mariette. IMPRESSION
OF THE GREATEST BRILLIANCY, WITH MARGIN.

105.

NANTEUIL, ROBERT

87. PIERRE BOUCHU, ABBÉ DE LA FERTÉ. Line-engraving.
Robert Dumesnil, IV. No. 47.
From life. Engraved, 1669. RICH IMPRESSION OF THE
FIRST STATE, WITH DATE.

22.50

NANTEUIL, ROBERT

88. FREDERICK MAURICE DE LA TOUR D'Auvergne, DUC DE BOUIL-
LON (Brother of Turenne). Line-engraving.
Robert Dumesnil, IV. No. 49.
Capital plate. IMPRESSION OF THE GREATEST BEAUTY.
Second state of five. VERY RARE.

280.

(See Frontispiece)

NANTEUIL, ROBERT

89. VICTOR LE BOUTHILLIER, ARCHBISHOP OF TOURS. Line-en-
graving.
Robert Dumesnil, IV. No. 55.
From life. Engraved, 1659. Impression of the first
state, with the date. Margin.

25.

NANTEUIL, ROBERT

90. VICTOR LE BOUTHILLIER, ARCHBISHOP OF TOURS. Line-en-
graving.
Robert Dumesnil, IV. No. 56.
The only state. Large, oblong plate, with rich, orna-
mental surroundings. With margins.

45.

NANTEUIL, ROBERT

91. JACQUES, MARQUIS DE CASTELNAU, MARÉCHAL DE FRANCE.
Line-engraving.
Robert Dumesnil, IV. No. 58.
From life. Engraved, 1656. BEAUTIFUL IMPRESSION,
WITH MARGIN.

✓✓.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

92. JEAN CHAPELAIN, POET, MEMBER OF THE ACADEMIE. Line-engraving.

32.50

Robert Dumesnil, IV. No. 60.

From life. Engraved, 1655. First state of four.

NANTEUIL, ROBERT

93. CHARLES II. DE GONZAGA, DUC DE MANTUA. Line-engraving.
Robert Dumesnil, IV. No. 62.

17.50

The only state. LOVELY PLATE WITH MARGIN. RARE.

NANTEUIL, ROBERT

94. CHARLES DE LORRAINE, V^e DU NOM. Line-engraving.
Robert Dumesnil, IV. No. 63.

27.50

From life. Engraved, 1660. The only state.

NANTEUIL, ROBERT

95. FRANÇOIS DE CLERMONT TONNERRE, BISHOP OF NOYON. Line-engraving.

✓5.

Robert Dumesnil, IV. No. 68.

From life. Engraved, 1655. First state of three before the pastoral cross (Trés rare). SUPERB IMPRESSION.

NANTEUIL, ROBERT

96. PIERRE DU CAMBOUT, CARDINAL DE COISLIN. Line-engraving.
Robert Dumesnil, IV. No. 70.

60.

From life. Engraved, 1666. First state, before the pastoral cross.

NANTEUIL, ROBERT

97. JEAN BAPTISTE COLBERT, CONTROLLEUR GÉNÉRAL DES FINANCES. Line-engraving.

Robert Dumesnil, IV. No. 71.

190.

After Philippe de Champaigne. Engraved, 1660. Third state of four, with wide margins. Mr. L. R. Metcalfe has written on mount,—“*Finest impression I’ve seen.*”

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

98. JEAN BAPTISTE COLBERT. Line-engraving.

Robert Dumesnil, IV. No. 72.

✓✓. After Philippe de Champaigne. Engraved, 1662. Second state of three.

NANTEUIL, ROBERT

99. HONORÉ COURTIN, CONSEILLER D'ÉTAT. Line-engraving.

Robert Dumesnil, IV. No. 80.

130. From life. Engraved, 1668. First state, before the inscription. IMPRESSION OF THE GREATEST BEAUTY, WITH MARGIN. VERY RARE.

NANTEUIL, ROBERT

100. LOUIS DONI-D'ATTICHY, BISHOP OF AUTUN. Line-engraving.

Robert Dumesnil, IV. No. 83.

37.50 From life. Engraved, 1665. The only state.

NANTEUIL, ROBERT

101. JEAN DORIEU, PRÉSIDENT EN LA COUR DES AIDES. Line-engraving.

Robert Dumesnil, IV. No. 84.

105. From life. Engraved, 1660. The only state. SUPERB IMPRESSION WITH WIDE MARGIN.

NANTEUIL, ROBERT

102. PIERRE DUPUY, ROYAL LIBRARIAN. Line-engraving.

Robert Dumesnil, IV. No. 88.

10. The only state. One of Nanteuil's first plates. (About 1648).

NANTEUIL, ROBERT

103. CESAR, CARDINAL D'ESTRÉES. Line-engraving.

Robert Dumesnil, IV. No. 92.

25. From life. Engraved, 1660. The only state.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

104. GASPARD DE FIEUBET, PREMIER PRÉSIDENT DU PARLEMENT DE TOULOUSE. Line-engraving.

Robert Dumesnil, IV. No. 96.

22.50 The only state.

NANTEUIL, ROBERT

105. LOUIS HESSELIN, CONSEILLER D'ÉTAT, &c. Line-engraving.

Robert Dumesnil, IV. No. 109.

20. The portrait in oval alone, without the ornamental border, usually printed from another plate. RARE.

NANTEUIL, ROBERT

106. PIERRE JEANNIN, SURINTENDANT DES FINANCES. Line-engraving.

Robert Dumesnil, IV. No. 112.

40. The only state. SUPERB IMPRESSION.

NANTEUIL, ROBERT

107. MARIN CUREAU DE LA CHAMBRE, MÉDECIN DU ROI. Line-engraving.

Robert Dumesnil, IV. No. 116.

25. Without margin. The exact state, therefore, cannot be ascertained. VERY FINE IMPRESSION.

NANTEUIL, ROBERT

108. CHARLES DE LA PORTE, DUC DE LA MEILLERAYE, MARÉCHAL DE FRANCE. Line-engraving.

Robert Dumesnil, IV. No. 118.

105. After Justus. Engraved, 1662. The only state. IMPRESSION OF SUPREME BRILLIANCY.

NANTEUIL, ROBERT

109. GUILLAUME DE LAMOIGNON, PREMIER PRÉSIDENT DU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil, IV. No. 120.

30. From life. Engraved, 1663. The only state.



ROBERT NANTEUIL
Michel Le Tellier
(See No. 114)

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

110. MICHEL LE MASLE, PRIEUR DES ROCHES. Line-engraving.
Robert Dumesnil, IV. No. 126.
From life. Engraved, 1658. SUPERB IMPRESSION OF THE
FIRST STATE, before the change of date to 1661, with
narrow margins.

45.

NANTEUIL, ROBERT

111. ANTOINE LE PAUTRE, ARCHITECT AND ENGINEER. Line-engraving.
Robert Dumesnil, IV. No. 127.
BEAUTIFUL IMPRESSION OF THE FINISHED SECOND STATE,
of three, with the ornamental surroundings, etched by Le
Pautre himself.

27.50

NANTEUIL, ROBERT

112. MICHEL LE TELLIER, MINISTER OF STATE. Line-engraving.
Robert Dumesnil, IV. No. 130.
In octagonal border. Engraved, 1658. The only state.
SUPERB IMPRESSION, WITH WIDE MARGINS. VERY RARE.

170.

NANTEUIL, ROBERT

113. MICHEL LE TELLIER. Line-engraving.
Robert Dumesnil, IV. No. 132.
From life. Engraved, 1659. The only state.

22.50

NANTEUIL, ROBERT

114. MICHEL LE TELLIER. Line-engraving.
Robert Dumesnil, IV. No. 135.
From life. Engraved, 1661. First state. IMPRESSION
OF SUPREME BEAUTY, WITH MARGINS.

265.

(See Reproduction.)

NANTEUIL, ROBERT

115. CHARLES MAURICE LE TELLIER, ARCHBISHOP OF RHEIMS. Line-engraving.
Robert Dumesnil, IV. No. 139.
Impression of the third state (4) with wide margins.

40.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

116. FRANÇOIS DE LA MOTHE LE VAYER, CONSEILLER D'ÉTAT. Line-engraving.

Robert Dumesnil, IV. No. 143.

70.

From life. Engraved, 1661. ONE OF THE MASTERPIECES OF NANTEUIL.

NANTEUIL, ROBERT

117. HUGUES DE LIONNE, SECRÉTAIRE D'ÉTAT. Line-engraving.

Robert Dumesnil, IV. No. 146.

50.

From life. First state of one of the small plates. BEAUTIFUL IMPRESSION, WITH MARGIN. RARE.

NANTEUIL, ROBERT

118. JULES PAUL DE LIONNE, ABBÉ DE MARMONTIER. Line-engraving.

Robert Dumesnil, IV. No. 147.

70.

From life. Engraved, 1667. First state with the date. VERY RARE.

NANTEUIL, ROBERT

119. MARIE JEANNE BAPTISTE DE SAVOIE-NEMOURS, DUCHESSE DE SAVOIE. Line-engraving.

Robert Dumesnil, IV. No. 169.

100.

After Laurent du Sour. Engraved, 1678. First state with wide margins. EXCEEDINGLY RARE.

NANTEUIL, ROBERT

120. MICHEL DE MAROLLES, ABBÉ DE VILLELOING. ("THE PRINCE OF PRINT COLLECTORS".) Line-engraving.

Robert Dumesnil, IV. No. 171.

27.50

From life. Engraved, 1657.

First state, with small margins. VERY FINE.

NANTEUIL, ROBERT

121. CARDINAL MAZARIN, MINISTER OF STATE. Line-engraving.

Robert Dumesnil, IV. No. 186.

80.

After Mignard. Engraved, 1660. The large plate, with rich, ornamental surroundings. MAGNIFICENT IMPRESSION OF THE SECOND STATE, WITH MARGINS.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

122. CARDINAL MAZARIN. Line-engraving.

Robert Dumesnil, IV. No. 187.

After Mignard. Engraved, 1661. Capital plate, first state, with the inscription,—"*Hic est*," &c. with margins. VERY RARE.

105.

NANTEUIL, ROBERT

123. LOUIS DE VENDOME, DUC DE MERCOEUR. Line-engraving.

Robert Dumesnil, IV. No. 189.

From life. Early plate engraved, 1649. The only state. RARE.

115.

NANTEUIL, ROBERT

124. HENRI DE MESMES, PRÉSIDENT À MORTIER AU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil, IV. No. 191.

From life. Engraved, 1650. Early work. First state, before change of date to 1654.

20.

NANTEUIL, ROBERT

125. JEAN ANTOINE DE MESMES, BROTHER OF THE PRECEDING. Line-engraving.

Robert Dumesnil, IV. No. 192.

Engraved, 1655. First state of four, before change of date to 1661. UNUSUALLY WARM AND RICH IMPRESSION.

27.50

NANTEUIL, ROBERT

126. EDUARD MOLÉ, PRÉSIDENT À MORTIER AU PARLEMENT. Line-engraving.

Robert Dumesnil, IV. No. 193.

The only state, with margin.

20.

NANTEUIL, ROBERT

127. MATTHIEU MOLÉ, GARDE DES SCEAUX. Line-engraving.

Robert Dumesnil, IV. No. 194.

From life. With margins. VERY RARE.

25.

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

128. FRANÇOIS NESMOND, EVÊQUE DE BAYEUX. Line-engraving.

Robert Dumesnil, IV. No. 202.

35.

Second state of four, with margins.

NANTEUIL, ROBERT

129. NICOLAS POTIER DE NOVION, PREMIER PRÉSIDENT AU PARLEMENT DE PARIS. Line-engraving.

Robert Dumesnil, IV. No. 207.

32.50

From life. Engraved, 1664. Second state.

NANTEUIL, ROBERT

130. JEAN FRANÇOIS PAUL DE GONDI, CARDINAL DE RETZ. Line-engraving.

Robert Dumesnil, IV. No. 217.

45.

Engraved, 1650. First state, with the signature of P. Mariette, 1690. EXTREMELY RARE.

NANTEUIL, ROBERT

131. CHARLES PARIS D'ORLEANS LONGUEVILLE, COMTE DE ST. PAUL. Line-engraving.

Robert Dumesnil, IV. No. 219.

120.

After Ferdinand. Engraved, 1660. The only state. One of Nanteuil's loveliest plates. RARE.

NANTEUIL, ROBERT

132. GEORGES DE SCUDERI, MEMBRE DE L'ACADÉMIE FRANÇAISE.

Line-engraving.

Robert Dumesnil, IV. No. 221.

18.

From life. First state.

NANTEUIL, ROBERT

133. PIERRE SEGUIER, CHANCELLOR OF FRANCE. Line-engraving.

Robert Dumesnil, IV. No. 223.

75.

After Charles Le Brun. Engraved, 1657. First state.
OF THE GREATEST RARITY.



ROBERT NANTEUIL
Pierre Seguier de St. Brisson
(See No. 134)

Sale Friday Evening, February 18th

NANTEUIL, ROBERT

134. PIERRE SEGUIER DE ST. BRISSON, PREVOT DE PARIS. Line-engraving.

Robert Dumesnil, IV. No. 224.

180.

The only state. IMPRESSION OF UNSURPASSABLE BRILLIANCY, WITH MARGIN.

(See Reproduction)

NANTEUIL, ROBERT

135. HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE, MARÉCHAL DE FRANCE. Line-engraving.

Robert Dumesnil, IV. No. 232.

340.

After Philippe de Champagne. Exact state cannot be ascertained as the distinctions only show on the margin which is here trimmed off. Capital plate in IMPRESSION OF THE GREATEST BEAUTY. VERY RARE.

(See Reproduction.)

MICHAEL NATALIS

Engraver. Born, Liege, 1609; died there, 1670. Pupil of his father, Noël Hendrick Natalis, and Cornelis Bloemart.

NATALIS, MICHAEL

136. EMANUEL THEODOR DE LA TOUR D'AUVERGNE, DUC D'ALBRET. Line-engraving.

15.

Andresen, II. No. 12.

After Mignard. Engraved, 1665.

GEORG PENCZ

Painter and engraver. Born, Nürnberg, 1500; died, Königsberg, 1550. One of the famous group of "The Little Masters."

PENCZ, GEORG

137. FREDERICK, ELECTOR OF SAXONY. Engraving.

Bartsch, VIII. No. 126.

20.

Dated, 1543. Only portrait by the master, large plate surrounded by fourteen coats of arms. Good impression, but with the restoration under the tablet near the lower border. VERY RARE.

Sale Friday Evening, February 18th

NICOLAS PITAU

Born, Antwerp, 1634; died, Paris, 1671. Pupil of C. Galle, Jr.

PITAU, NICOLAS

138. JACQUES FAVIER DU BOULAY. Line-engraving.

Le Blanc, III. 37. Andresen, II. 13.

17.50 After Philippe de Champaigne. Engraved, 1668. With margin.

PITAU, NICOLAS

139. ALEXANDRE PETAU. Line-engraving.

Didot Catalogue, No. 1938. Le Blanc, III. No. 55.

27.50 After C. Le Feure. Engraved, 1669. With margin.

PITAU, NICOLAS

140. DYONISIUS SANGUIN, EVÊQUE DE SILVES. Line-engraving.

Didot Catalogue, No. 1941. Le Blanc, III. No. 57.

17.50 After C. Le Feure. Engraved, 1663.

NICOLAS DE PLATE-MONTAGNE

Painter and engraver. Born, Paris, 1631; died there, 1706. A close follower of Jean Morin, whose dotted manner he employed very skilfully.

PLATE-MONTAGNE, NICOLAS DE

141. FRANÇOIS I., KING OF FRANCE. Engraving.

Robert Dumesnil, V. No. 23.

32.50 After Janel (F. Clouet). The only state. Engraved entirely in Morin's typical manner. VERY FINE PLATE. RARE.

FRANÇOIS DE POILLY

Engraver. Born, Abbeville, 1623; died, Paris, 1693. Pupil of Daret.

POILLY, FRANÇOIS DE

142. PIERRE FRANÇOIS TONDUTI DE ST. LEGER. Line-engraving.

Didot Catalogue, No. 1961.

15. After Mignard, and before the inscription on the oval border and the name Mignard. BRILLIANT IMPRESSION WITH MARGIN.



ROBERT NANTEUIL
Henri, Vicomte de Turenne
(See No. 135)

Sale Friday Evening, February 18th

PAULUS PONTIUS

Engraver. Born, Antwerp, 1603; died there, 1658. Pupil of Lucas Vorsterman.

PONTIUS, PAULUS

143. JUDITH COTERMANN, OF DORDRECHT. (Wife of H. Meurs).

Line-engraving.

Le Blanc, III. No. 56.

After P. Codden. The only state.

30.

PONTIUS, PAULUS

144. HENDRICK MEURS, OF AMSTERDAM. Line-engraving.

Le Blanc, III. No. 71.

After Peter Codden. Second state, with the letter. Companion piece to the preceding. BEAUTIFUL PAIR OF VERY

RARE PRINTS IN MAGNIFICENT IMPRESSIONS, WITH MARGINS.

32.50

MATTIJS POOL

Born, Amsterdam, 1670; died there, 1730.

POOL, MATTIJS

145. FRANCIS VAN BOSSUIT, SCULPTOR. Engraving.

Le Blanc, III. No. 29. Andresen, II. No. 8.

After B. Graat.

15.

NICOLAS REGNESSON

Born, Rheims, 1620; died, 1676. Brother-in-law and first teacher of Robert Nanteuil.

REGNESSON, NICOLAS

146. DANIEL VOISIN.

Le Blanc, III. No. 20.

The only state. MAGNIFICENT PLATE. VERY RARE.

17.50

Sale Friday Evening, February 18th

HENDRICK LAMBERT ROGHMAN

First part of the Fifteenth century.

ROGHMAN, HENDRICK LAMBERT

147. BARENT JANSZ. Line-engraving.

Le Blanc, III. No. 1.

Engraved, 1621. The only state. RARE.

12.50

JEAN LOUIS ROULLET

Engraver. Born, Arles, 1645; died, Paris, 1699. Pupil of Claude Mellan and François de Poilly.

ROULLET, JEAN LOUIS

148. HILAIRE CLEMENT, PROCUREUR AU PARLEMENT. Line-engraving.

Didot Catalogue, No. 2037.

After R. Lefebvre. Engraved, 1689. VERY FINE, WITH MARGIN.

11.

ROULLET, JEAN LOUIS

149. JEAN BAPTISTE LULLY, THE COMPOSER. Line-engraving.

Didot Catalogue, No. 2043. Le Blanc, III., No. 37.

After Mignard. The only state. Large plate.

32.50

PETER SCHENK

Painter, etcher, mezzotinter and art publisher. Born, Elberfeld, 1645; worked at Amsterdam, where he died in 1715.

SCHENK, PETER

150. ERNEST RUDIGER, COUNT OF STAREMBERG. Mezzotint.

Le Blanc, III. No. 20.

EARLY IMPRESSION OF THE GREATEST BEAUTY.

19.

Sale Friday Evening, February 18th

PIERRE SIMON

Painter and engraver. Born, Paris, 1640; died, 1710. Follower of Nanteuil.

SIMON, PIERRE

151. GUILLAUME BAILLY. Line-engraving.

Le Blanc, III. No. 4.

Engraved, 1667. The only state. Large plate.

30.

JOHN SMITH

Most famous early English mezzotint engraver. Born, London, 1654; died there, 1719. Pupil of Tillet, Becket and Van der Vaart.

SMITH, JOHN

152. ARCANGELO CORELLI, 1653-1713. Mezzotint.

Wessely, 65.

After H. Howard. Second state.

15.

SMITH, JOHN

153. JOANNES CORNELIS, DOGE OF VENICE. Mezzotint.

Wessely, 67.

After G. A. Cassana. Engraved, 1712. Second state.

✓ 3.50

SMITH, JOHN

154. WENZEL, COUNT OF GALLAS. Mezzotint.

Wessely, 98.

After Sir G. Kneller. The only state. BEAUTIFUL IMPRESSION, WITH PLATE MARGIN.

25.

SMITH, JOHN

155. ABRAHAM HONDIUS, THE PAINTER, 1638-1695. Mezzotint.

Wessely, 138.

After himself. Second state.

6.

SMITH, JOHN

156. MICHAEL DE MOLINOS, THE QUIETIST, 1627-1696. Mezzotint.

Wessely, 185.

Second state. VERY RICH IN TONE, WITH PLATE MARGIN.

10.

Sale Friday Evening, February 18th

SMITH, JOHN

157. GOTTFRIED SCHALKEN, THE PAINTER, 1643-1706. Mezzotint.
Wessely, 227.
After himself. The only state.

30.

JONAS SUYDERHOEF

Engraver and etcher. Born, Leyden, about 1600; still active in 1669.
Pupil of Soutman. Suyderhoef worked in the so-called, "maniere mixte"
applying both etching and engraving on same plate.

SUYDERHOEF, JONAS

158. GILLIS DE GLARGES. Engraving.
Wussin, 29.
After Miereveldt. Engraved, 1643. Fourth state.

7.50

SUYDERHOEF, JONAS

159. JOHANNES HOORNBEECK. Engraving.
Wussin, 40.
Second state of four.

9.

SUYDERHOEF, JONAS

160. GODARD VAN REDE. Engraving.
Wussin, 69.
Second state of three; small plate.

6.

WILLEM SWANENBURCH

Draughtsman and engraver. Born, Leyden, 1581; worked at Delft, where
he died in 1612.

SWANENBURCH, WILLEM

161. JOHANNES HEURNIUS, PROFESSOR OF MEDICINE, LEYDEN. Line-
engraving.
Le Blanc, III. No. 7.
Engraved, 1607. MAGNIFICENT IMPRESSION WITH MARGIN.

20.



PIETER VAN SCHUPPEN
Louis XIV., King of France
(See No. 175)

Sale Friday Evening, February 18th

RICHARD TOMPSON

One of the earliest engravers in mezzotint. Died, 1693.

TOMPSON, RICHARD

162. FREDERICK WILLIAM, MARGRAVE DE BRANDENBERG-ANSPACH.
Mezzotint.

Chaloner Smith, 6.

20.

First state. One of the earliest mezzotints.

ANTOINE TROUVAIN

Engraver. Born, Montdidier, 1666; died, Paris, 1710.

TROUVAIN, ANTOINE

163. JEAN PESNE, THE PAINTER. Line-engraving.

Le Blanc, IV. No. 19.

After himself. Engraved, 1672. The only state.

10.

UNKNOWN ENGRAVERS

UNKNOWN ENGRAVER AFTER VAN DYCK

164. ANTOINE VAN OPSTAL, PAINTER AT BRUSSELS. Etching.

Wibiral, 153, before the first state there described. Duit, 155.

✓ 0.

The finished second state of five. OF THE GREATEST RARITY.

UNKNOWN FRENCH ENGRAVER

165. PORTRAIT OF A PAINTER. Etching.

Eau-forte pure, in the manner of Cochin or St. Aubin. *Non terminé au burin*. Apparently a trial-proof in pure etching for a plate later to be finished with the graver. Unknown to the cataloguer and to the previous owner. SUPERB, AND POSSIBLY UNIQUE PLATE.

12.50

Sale Friday Evening, February 18th

BERNHARD VAILLANT

Painter and mezzotint engraver. Born, Lille, 1629; died, 1674. Pupil of his brother Wallerant.

VAILLANT, BERNHARD

166. JOHANNES LINGELBACH, THE PAINTER. Mezzotint.

Andresen, 4.

15.

After painting by Schwartz. BEAUTIFUL EARLY IMPRESSION.

VAILLANT, BERNHARD

167. ISAAC SWEERS, VICE ADMIRAL OF HOLLAND. Mezzotint.

Andresen, 8.

From life.

6.

WALLERANT VAILLANT

Painter, etcher and mezzotint engraver. Born, Lille, 1623; died, Amsterdam, 1677. One of the first mezzotinters, learning the art from Prince Rupert, the inventor.

VAILLANT, WALLERANT

168. SELF-PORTRAIT. Mezzotint.

Andresen, 8.

Third state. MAGNIFICENT EARLY IMPRESSION.

12.50

CORNELIS VAN DALEN

Engraver at Antwerp. Born about 1620. Pupil of his father and Cornelis Visscher.

VAN DALEN, CORNELIS

169. RUDOLPH PETRI, MINISTER AT AMSTERDAM, 1585-1649.

After A. van Nieulandt.

11.

JAN VAN DER BRUGGEN

Engraver in mezzotint. Born, Brussels, 1649; worked later in Paris, where he also dealt in prints. In 1714 he worked in Vienna.

VAN DER BRUGGEN, JAN

170. ISABELLA OF ORLEANS, DUCHESS OF GUISE. Mezzotint.

Le Blanc, I. No. 19.

22.50

After Mignard. BEAUTIFUL EARLY IMPRESSION.



CORNELIS VISSCHER

Gellius de Bouma

(See No. 182)

Sale Friday Evening, February 18th

JAN VAN DE VELDE

Engraver and etcher. Born, Leyden, 1598; still living in 1679. Pupil of Moses van Uytenbroeck.

VAN DE VELDE, JAN

171. JOHANNES TORRENTIUS, PAINTER. Engraving.

Andresen, II. 9.

12.50 Engraved, 1628. Third state.

VAN DE VELDE, JAN

172. JACOBUS ZAFFIUS. Engraving.

Le Blanc, IV. No. 45.

After Franz Hals. Engraved, 1630. Second state.

18.50

PIETER VAN GUNST

Engraver at Amsterdam. Born, 1667; died, 1724.

VAN GUNST, PIETER

173. ANTOINETTE BOUVIGNON. Line-engraving.

Undescribed in Andresen and Le Blanc.

Proof. The name of the subject in old handwriting.

EXQUISITE LITTLE PORTRAIT.

12.50

REMIGIUS (RENIER) VAN PERSYN

Painter and engraver. Born, Amsterdam, about 1600; still working in 1667. Pupil of Cornelis Bloemart and Theodore Matham.

VAN PERSYN, REMIGIUS (RENIER)

174. BALTHASAR, COUNT CASTIGLIONE. Engraving.

Le Blanc, III. No. 17. Andresen, II. No. 3.

10.

PIETER VAN SCHUPPEN

Engraver. Born, Antwerp, 1623, worked in Paris and died there in 1702. One of the best pupils of Nanteuil.

VAN SCHUPPEN, PIETER

175. LOUIS XIV., KING OF FRANCE. Line-engraving.

Le Blanc, III. No. 43.

After Charles Le Brun. Engraved, 1666. First state.

FINE SILVERY IMPRESSION OF THE GREATEST BEAUTY.

62.50

(See Reproduction.)

Sale Friday Evening, February 18th

VAN SCHUPPEN, PIETER

176. PHILIPPE DESPONT. Line-engraving.

Le Blanc, III. No. 31.

16. After Jac. van Schuppen. Engraved, 1694. The only state.

VAN SCHUPPEN, PIETER

177. JEAN LOUIS DE FROMENTIÈRES. Line-engraving.

Le Blanc, III. No. 50.

6. Engraved, 1688. First state. VERY FINE IMPRESSION, WITH MARGIN.

VAN SCHUPPEN, PIETER

178. LOUIS FRANÇOIS LE FEVRE DE CAUMARTIN. Line-engraving.

Le Blanc, III. No. 22.

21. After de Troy. Engraved, 1685. The only state. Said to be by Van Schuppen, and in his style.

VAN SCHUPPEN, PIETER

179. DANIEL VOISIN, CONSEILLER DU ROY. Line-engraving.

75. After Mignard. Not signed by the engraver nor described in any of the standard reference works. Unknown to the cataloguer and to the former owner and Mr. Metcalfe. This attribution is given on good authority. Large plate. VERY FINE.

CORNELIUS VERMEULEN

Born, Antwerp, 1644; died there, 1702 or 1710.

VERMEULEN, CORNELIUS

180. CHARLES GODFRIED, BARON DE LOE. Line-engraving.

Le Blanc, IV. No. 42.

750. After F. de Cock. The only state.



SEBASTIEN VOUILLEMONT

Victoria de Rovere

(See No. 185)

Sale Friday Evening, February 18th

CLAS JANSZ DE VISSCHER

Engraver and publisher; Amsterdam, 1550-1612 (?).

VISSCHER, CLAS JANSZ DE

181. THE ASSASSINATION OF HENRI IV.

16.
The scene in oval in centre, surrounded by four medallions on the sides, representing,—Henri IV., Marie de Medici, Louis XIII. and Ravaillac, the murderer. In the four corners are scenes of Ravaillac's execution. The monogram is at the lower right of the bottom medallion. VERY RARE.

CORNELIS VISSCHER

One of the most eminent engravers whose plates rank among the best productions of the graver. Born, 1629 (or 1618); died, 1658. Pupil of Pieter Soutman.

VISSCHER, CORNELIS

182. GELLIUS DE BOUMA. (ONE OF THE THREE FAMOUS "BEARDS").

Engraving.

Wussin, II. No. 8.

✓60.
Capital plate in IMPRESSION OF SUPREME BEAUTY, WITH MARGIN BEFORE THE DATE.

(See *Reproduction.*)

JAN DE VISSCHER

Brother of the preceding. Born, Amsterdam, 1636; still living there in 1692.

VISSCHER, JAN DE

183. ABRAHAM VAN DER HULST, VICE ADMIRAL OF HOLLAND. Engraving.

Wessely, 8.

12.50
Large plate. VERY FINE IMPRESSION.

VISSCHER, JAN DE

184. PETRUS PROELIUS. Engraving.

Wessely, 12.

✓✓.
After Joh. van Noort. Second state. BEAUTIFUL IMPRESSION.

Sale Friday Evening, February 18th

SEBASTIEN VOUILLEMONT

Born, Bar-sur-Aube about 1610. Pupil of Daniel Rabel and Cornelis Bloemart at Rome.

VOUILLEMONT, SEBASTIEN

185. VICTORIA DE ROVERE (ROBORE), GRAND DUCHESS OF TOSCANA.

Engraving.

80

Robert Dumesnil, IX. No. 62.

Engraved, 1637. "One of the finest works of the artist."
(R.D.). SUPERB IMPRESSION OF THE GREATEST RARITY.

(See Reproduction.)

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